

Klaus Jorn

Hyberbolens Anden Side

Mezzaninen/stalke Galleri
Vesterbrogade 15A

2.6 to 24.6 1989

Klaus Jorn – First Danish Exhibition after New York

Following his notable debut in New York at Alexander Wood Gallery, Stalke Galleri presented Klaus Jorn's first exhibition in Denmark. The exhibition marked an important homecoming and attracted considerable attention from the Danish art press, where several critics addressed both Jorn's artistic expression and his particular position in relation to his father, Asger Jorn.

In Politiken, Leif Ahm described the exhibition as a personal and reflective response to the legacy of the father. With the title *The Other Side of the Hyperbole*, Jorn's works were characterized as mental images, in which time, myth, and the naked human figure emerge as central themes. The reviewer emphasized a conscious distance from inherited traditions and pointed to Jorn's critical stance toward modern science and authority, favoring instead a more existential, image-based language.

Øystein Hjort, also writing in Politiken, focused on the weight that artistic inheritance can carry. He described Jorn's drawings and paintings as restrained, cautious, and deliberately naive in expression, featuring simple figures and clear contours. At the same time, he noted how Jorn cannot fully detach himself from the extensive art-historical baggage—Miró, Cobra, and above all Asger Jorn—which both enriches and burdens the works.

In Berlingske, Torben Weirup reviewed the exhibition under the headline *Familial Letters* and cautioned against reducing Klaus Jorn's work to a matter of lineage. He highlighted the works' immediate, almost childlike visual language and their sensitive engagement with inner conflict, care, and vulnerability. According to Weirup, the works contain a strong appeal for human attentiveness in a world marked by anxiety and insecurity.

Taken together, the reviews presented a nuanced portrait of Klaus Jorn as an artist working consciously within the tension between inheritance and independence. The exhibition at Stalke was read as an attempt to establish a personal position—not through rupture, but through a quiet and persistent rearticulation of an inherited visual language.





Klaus Jorn in front of his artwork at Stalke Galleri, 1989.

